

Random Impressions In Current Exhibitions

(Continued from Preceding Page.)

are admirable, the half tones are perfect and the illustrations in color are of exceptional beauty. The articles are varied, well written contributions, and we note with special appreciation that they reflect a liberal policy without tending to drift into propaganda for any movement. This publication has always been useful, and it is now revived in such wise as to raise the liveliest hopes of its future. Without chauvinism it will endeavor to be of service to American art. It ought to prosper.

Mrs. G. G. Drayton's drawings of children at the Kington gallery make an amusing show. She has the true spirit of fun and she draws cleverly. There are a few portraits in the exhibition, spirited things but not so effective as the nursery pictures.

The Brooklyn Society of Etchers is embarking upon an interesting enterprise. Under its auspices there will open at the Anderson Galleries, with a reception to-morrow night, the First International Exhibition of Etchings. English, French, German, Dutch and Austrian etchers will be represented. The idea is splendid. Some such scheme should long ago have been de-

with decision. Two portraits in widely differentiated manner are Charles Lanza's "Young Girl" and Lydia Gibson's heavily accentuated portrait of "Kenneth Durant." One of the best pieces of decoration is George M. Richards' "Thor." It is an appropriately interpreted mythological conception. Other good works are E. C. Fitch's "Winter," a New York thoroughfare in a snowstorm; Max Kuehn's Spanish landscape, Oscar F. Howard's little crayon vignettes, and Stella's and Nicolaides' water colors of trees and plant life. Not a little interest is created by such imposing sculptures as Victor Salvatore's Indian head and H. F. Erskine's large Buddhistical "Incense Burner." It is an altogether better show than last year and worth seeing.

Rachel Hartley has a good collection of her paintings of Trinidad, Guiana, the West Indies and New England at the Ainslie gallery. She alters her style occasionally from soft, indefinite color modulations in her Gloucester series to stronger, more vivid contrasts in the southern island group. This is natural where such strong plays of light and shadow are manifested and the splendor of the tropical growth is about her. Alto-

Street in Clermont-Ferrand



(From the painting by Victor Charretton at the Dudensing Gallery)

veloped, and now that it is here it will be received, we are sure, with abundant sympathy.

There are two more modernist exhibitions available for those who like that sort of thing. One, made by the Modern Artists of America, is at the Brummer gallery. The other, held under the rubric of "Contemporary Art" and supported by a considerable array of individuals, is at the Montross gallery. We have looked into both affairs. Mr. Edwin Booth Grossman supplies a glimmer of interest at the first. He reappears to fairly good purpose at the second, and there are one or two things there by Paul Dougherty, Arthur B. Davies, Van Gogh and Allen Tucker which are attractive. Otherwise the shows revive the doleful atmosphere of the Society of Independent Artists.

The sculpture of Amory C. Simons, which recently was shown on an imposing scale at the Sculptors' gallery, has been sifted down to a selection of choice pieces for exhibition at the Harlow gallery. These very interesting and able modelings of horses and dogs are arranged in company with a collection of drawings and etchings by Miss Marguerite Kirmse. Dogs are her specialty. She is altogether whimsical in her observations. The charming humor with which she has endowed "The Four Scotties," is good observation. "The Chase" and a stately drawing of a wolfhound are especially good.

The Durand-Ruel gallery presents a collection of the French impressionist, Armand Guillaumin, who was born as far back as 1841 and is still painting. His landscapes are perfectly respectable performances; emphatic in color, well put together, sincere, truthful studies which are somehow very slender in charm. This artist has some talent but no genius at all, no enchantment of style. He and Monet are contemporaries. Without Monet impressionism is unimaginable. Guillaumin alone would never have brought it into fame.

More than two hundred specimens of painting, drawing and sculpture make up the annual members' exhibition at the Whitney Studio Club. All available gallery space is devoted to it, including four rooms on the main floor and the basement. The show is significant in that it proves that the members on the whole are a conscientious group concerned with the development of art along sound lines. It is the embodiment of a progressive spirit, and though the backbone of this flourishing body is furnished by a dozen well-knowns the others lend to it a most healthy complexion. Rockwell Kent's strong figure and landscape composition "Berkshire Winter" holds a central position, flanked by a subdued portrait by Leon Kroll, another by John Sloan and Arthur Crisp's gay stage group. Jerome Blum's "Tahiti" gives a vivid conception of South Sea Island atmosphere, while Gifford Beal is represented by a landscape with figures in his characteristic color and theme. To touch more than the high spots is an impossibility. Certainly one of these spots is Lucile Howard's "Soaring Clouds," which is a painting of refinement with plenty of atmosphere. "The Model Rests," a water color by Thomas Hunt, is another. It is a capably designed studio interior, has subject interest and is interpreted

together more likable, however, are her beaches and figures at Provincetown, the animated "Central Market" at Trinidad and the painting classes at work at Gloucester. In these her touch is delicate, her figures lightly but thoughtfully suggested. Two portraits of children are shown, but they do not approach in quality the other paintings. The exhibition of coastal paintings by H. Melville Fisher will be continued here also for another week.

Anonymous decorative paintings by European artists of the past are occupying the walls of the Wanamaker Belmansion gallery until the close of the month. The exhibition will be replaced by a show of black and white drawings by leading Americans of today. The French, Italian, Spanish,

The new show at the Babcock gallery represents a series of historic gardens and other gorgeously colorful flower settings. Blondelle Malone, who painted them mostly abroad, has a talent for just this thing. Not the flower itself, but the row on row of bursting blossoms, flowering trellises, beds and banks of all colors and hues are her specialty. It is the maze of color, the thing generalized, that she does so well. There is a savoring of that formal beauty of gardening that bespoke the grandiloquence of the Louis period in France. Indeed, many of her subjects are situated there. "The Water Lily Lake," "The Fountain at Orangerie," "The Heart of Bagatelle," are in point. The grasp of composition and perspective is better in the last mentioned than in some others. "The Prize Rose," one of the close-ups, is not convincing still

Still Life



(From the painting by Charles Sheeler at the Daniel Gallery)

English, Dutch and Venetian schools are represented in the works there now. They are not important pieces, but are shown for their adaptability to home embellishment. The four seasons are symbolized in a group of four French canvases of figures and flowers. There are also four charming eighteenth century flower decorations and two large Dutch paintings of figures on horseback in the manner of Goya. The show includes also some fine French and English color prints.

Twelve of the younger American painters are having an exhibition at the Galerie Intime, comprising some showy figures, good portraits and landscapes and a selection of watercolors. Eugene Higgins gives a comprehensive view of himself in several powerful and somber episodes of life, while Sander Bernath is even more generously represented by a group of promising watercolors. Sidney Dickinson is seen in two competent moods. In one he portrays a large nude figure, in another a portrait of a man. The former is interesting in design and contrast, and is called "The Casement." It is a bold, coldly sculptural performance, with good feeling for form and substance. Another striking figure composition is Raymond Neilson's "The Black Bonnet," while Casileir Cole contributes two subdued female portraits in his characteristic scholarly manner.

Ross Moffett's "Road to the Sea" is a somber silhouette of figures against a sea background. Other good land and sea scape pictures are Elliot Clark's vivid cloud effect, J. L. Hoftrup's marine and Karl Larsson's "East River."

There opens to-morrow, at the American Art Galleries, an exhibition of early American furniture and other objects collected by Mrs. F. H. Davis, of Flushing. There are more than six hundred numbers in the catalogue. The sale is fixed for three afternoons, beginning April 20.

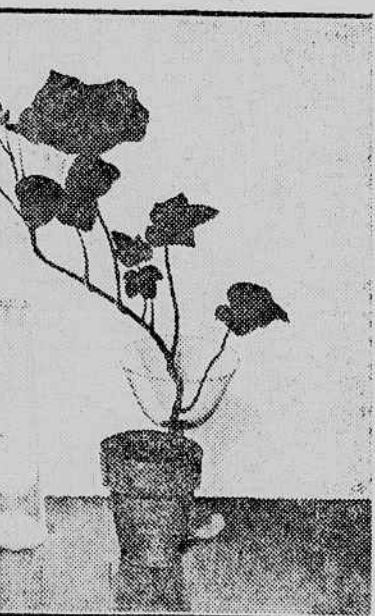
The American Art Galleries will place on view to-morrow, and will sell on the afternoon of April 19 and 20 a mass of 464 prints by Zorn, Whistler, Cameron, Bone, Besnard and other masters, including Rembrandt and Durer. These plates come from several collections, that of the Print Room in the Boston Museum among them. The Bullivant collection, which is to be sold on Friday evening, is composed of more than two hundred prints by Cameron, Whistler, Zorn, Haden, Bone, McBey, Lepere and others.

A newcomer in water color is Ruston Vicari, whose works compose the new exhibition at the Ehrlich gallery. Though he painted in California a number of years ago it is his first appearance here. Abroad his works, painted variously throughout Europe and England, are found in several of the leading galleries. The present collection is mainly of examples painted in Venice. His color, though not strong, is nevertheless brilliant, and his sense of design and composition is especially good. It is a curious technical method that he pursues and the surface quality is easily mistaken for that of the monotype. "The Steamboat's Arrival," the "Santa Zaccaria" and the "Early Morning: Tower Bridge" are fetching examples, the last being an especially fine conception of the lofty bridge structure enveloped in the gray London mist.

A reception and private view to-morrow will accompany the opening of an exhibition of pictures of children by Alice Beach Winter at the headquarters of the New York League for the Hard of Hearing, 126 East Fifty-ninth Street. The league proposes to place before its members and the general public some choice exhibitions from time to time. Alice Beach Winter is a member of the National Association of Women Painters and Sculptors. The exhibition will be open until April 31, from 10 a. m. to 5 p. m. daily.

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SO LIGHT OF WEIGHT for warm weather and so sprightly as a silk that Taffetas Hats will always be very much wanted. Paris is just now emphasizing navy blue taffetas, so the Loeser's Studio has created some very distinctive ones and trimmed them with feathers such as glycerined ostrich and fancies. Great variety of shapes.

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Fashionable Weaves : Choice Quality

Some at Savings of Nearly Half

\$3 Canton Crepe at \$1.98 40 inches wide, and of the best silk and wool, thus insuring wonderful wear. Every wanted color, including black, white, navy. This fabric can be used for frocks, capes, hats, for day and evening wear.

\$2.50 Silk Foulard at \$1.59 40 inches wide and firm, beautiful weave. Paris-inspired printings in two and three colors. "The best summer fabric obtainable," says Paris, and uses it for frocks and for linings to coats and capes.

At \$1.48 Black and Colored Chiffon Taffetas, 35 inches wide. The sweetest, most buoyant silk for all sorts of wear. The conservative colors for daytime, the dainty tones for evening. Plenty of navy and black and all of the most wanted shades.

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Black, navy blue, brown only. A grand quality with an occasional misweave which in no sense impairs the quality or wearing power. You'll have just our own difficulty in finding this so-called blemish, for it so seldom occurs, and then is so slight. 40 inches wide. Every thread silk.

500 Fancy Silk Remnants, 1 to 5 Yards

\$3 and \$4 Quality at \$1.50 a Yard

Fancy Taffetas that are so suitable for sports wear. Skirts, blouses, slip-on dresses, lining for capes, coats, and a dozen other uses that the ingenious dressmaker will think of. Choice quality. Loeser's—Main Floor, Bond Street Entrance.



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All of the Crepe Weaves of Silk Are in the Lot
And There Are Georgettes, Satins and Combinations

The Cape Gown

will please many folks, for it meets the Paris dictum that one must have a Cape and Frock to match.

The Paisley Embroidery

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Beads, Other Embroideries, Laces

add to the temptation because of the newness and elegance of application that obtains on every garment. Tremendously youthful, of course.

"Amazingly Low in Price," You Will Say When You Examine These New Frocks

It seems hardly possible when such Frocks as these sold for so much more last spring! All sizes for women, but not all sizes in all styles. Conservative colors.

Semi-Formal Frocks for Afternoon and for Early Dinner

Loeser's—Fifth Floor.

New Tweedine Separate Skirts, \$5.75

Rose, Green, Orchid, Blue, Tan, White

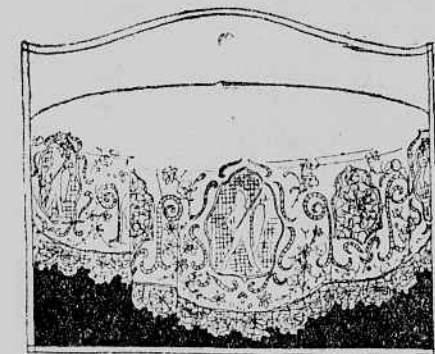
Tailored and "wrap-around" styles. The buttons on some are quite a feature. Bring your sweater so that you may match or contrast the color correctly. All sizes for misses and for women.

Loeser's—Second Floor.

French Cluny Table Laces

All at Half Price and
Some Even Less Than That

A Great Event in the Needlework Store



WE ARE PARTICULARLY FORTUNATE in being able to offer this wonderfully fine collection of French Cluny Table Laces at such extraordinary concessions.

The facts of the purchase are that we closed out the entire surplus of a large importer, securing one of the choicest groups of French Cluny Laces ever brought to America—and getting them for prices not equaled in years.

They are all the finest French Cluny, some in combination with eyelet and cut work embroidery with motifs of Filet, Venice, etc.

The assortment includes Doilies, Centerpieces, Luncheon Cloths, Tray Ovals and Luncheon Sets.

in an immense variety of sizes and styles, and in every case they are at least half and in many cases more than half of the usual selling prices.

Housekeepers and brides-to-be with a fondness for beautiful Laces will find much to interest them, and the occasion is also one of special interest for those who like to be thrifty and thoughtful in gift buying.

Here are illustrations of the economies:

Round Doilies, averaging 6x6, 8c. to 69c., regularly 15c. to \$1.39.
Round Doilies, averaging 8x8, 12c. to \$1, regularly 25c. to \$2.
Round Doilies, averaging 12x12, 21c. to \$1.98, regularly 50c. to \$3.98.
Round Centerpieces, averaging 20x20, \$1 to \$4.98, regularly \$2 to \$9.98.
Round Centerpieces, averaging 24x24, \$1.19 to \$6.39, regularly \$2.39 to \$12.98.
Round Centerpieces, averaging 28x28, \$1.98 to \$7.98, regularly \$3.98 to \$15.98.
Round Centerpieces, averaging 36x36, \$2.69 to \$12.75, regularly \$5.39 to \$27.
Round Luncheon Cloths, averaging 45x45, \$4.98 to \$20.75, regularly \$9.98 to \$42.50.
Round Luncheon Cloths, averaging 54x54, \$6.39 to \$24.50, regularly \$16.98 to \$49.
Round Luncheon or Dinner Cloths, averaging 72x72, \$10.50 to \$19.50, regularly \$21 to \$39.
25-piece Luncheon Sets of Byzantine Lace, \$19.98, regularly \$42.50.
These sets consist of one round 28x28 Centerpiece, 12 round 11x11 Doilies and 12 round Doilies 6x6.
Scarfs 20x36, \$2.98 to \$10.50, regularly \$5.98 to \$22.
Scarfs 20x45, \$2.39 to \$13.98, regularly \$4.89 to \$28.
Scarfs 20x54, \$3.98 to \$16.98, regularly \$7.98 to \$34.75.

Loeser's—Second Floor, Needlework Store.

Novelty Checked Homespuns, \$1.75

With Plain Color Homespuns to Match

FOR A SMART SPORTS COSTUME you will make no mistake in choosing a checked homespun for the skirt or dress and a plain color for the jacket. These are splendid quality all wool fabrics, 54 inches wide, and offer excellent value.

Light blue and rose, gray and rose, green and rose, light blue and tan, medium blue and tan.

Loeser's—Second Floor.

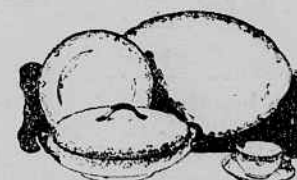
Limoges China Dinner Sets

\$49.95 for Regular \$85 Value

IT IS WITH PRIDE that we invite attention to the high character of the Limoges China, the unusual designs and colorings which give distinction to these Dinner Sets which we shall sell tomorrow for \$49.95.

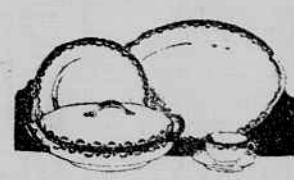
Surely such Sets have never before sold for such a low price, and with the approach of spring weddings and the preparation of summer homes there is likely to be a prompt demand for them.

There are two very handsome patterns, illustrated below.



100 Piece Services

An exquisite border design of blue with festoon of roses, coin gold handles, \$49.95.



100 Piece Services

Wide border effect of pronounced design in a number of dainty colors; coin gold handles, \$49.95.

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\$25 Dinner Sets, 100 pieces, border design.....\$19.95
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\$90 Dinner Sets, 100 pieces, border and basket pattern.....\$47.50

\$475 Imported Dinner Sets for \$295
100-piece acid-etched gold 22-kt. etching border of 14 inches. We have only two sets of this kind.

\$150 Dinner Sets for \$90
100-piece border pattern in combination cream and floral effect, with gold handles and gold lines.

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100-piece spray and border patterns of an unusual quality.

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79c. Suede Fabric Gloves, 49c

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Of serviceable suede finished fabric weave and easily laundered.

Two-clasp style in black, with self backs; also white, brown, tan, gray and chamois with contrasting embroidered backs.

Loeser's—Main Floor.